

From the creator of the original

# THE TEXAS CHAINSAW MASSACRE 2

Leatherface is back,  
and he's twice as deadly!

THE CANNON GROUP, INC. PRESENTS  
A GOLAN-GLOBUS PRODUCTION  
EXECUTIVE PRODUCERS MENAHEM GOLAN AND YORAM GLOBUS  
PRODUCED BY TOBE HOOPER  
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FANTASY FILM MEMORY

Presents

# SHOCKERS



T O B E H O O P E R ' S

"THE TEXAS  
CHAINSAW  
MASSACRE"

THE  
TEXAS  
CHAINSAW  
MASSACRE  
PART  
2

and

FEM  
3

TEXT : GERARD BIARD

SHOCKERS  
2



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## Tobe Hooper's Texas Chainsaw Massacres : What a Charming Family !

1974 and the first film of a young director named Tobe Hooper is, almost surreptitiously, released. A few months later, this movie is to become a renowned cult classic, and Hooper hereafter is to be recognized as the man who made THE TEXAS CHAINSAW MASSACRE. Yet, despite its unprecedented success, there was early indication that Hooper's movie was anything but another simple shocker, or the mere background for teenage boys to flirt with their girl friend at the drive-in. No, THE TEXAS CHAINSAW MASSACRE had something which transcended its own limitations; something which transcended the explicit, rather grand-guignol titles, or the somewhat simplistic screenplay, or even the collection of both professional and non-professional cast and crew.

So what has made THE TEXAS CHAINSAW MASSACRE the horror film standard that it is? The answer is to be found in the composition of the work. It has, after all, a screenplay which is actually much more ingenious than might first appear; characters who remain complex and elaborate given the initial

premise of the picture; and, above all, it has the talent, skill and ingenuity of Hooper. Few directors can, for instance, claim to have found, completed and even improved his own style with one motion picture. Hooper can. And it remains a style often plagiarized, yet never equalled... even by Hooper himself.

Of course, Hooper has drawn his inspirations from earlier movies - the analogy between THE TEXAS CHAINSAW MASSACRE and Jeff Gillen & Alan Omelby's DERANGED (1974), for example, is clear - but Hooper has given his movie a particular touch, a mysterious alchemy in which everything goes right and runs far beyond all expectations. Hooper knows how to create his own world and involve his audience. Like the characters themselves, the viewer is drawn into THE TEXAS CHAINSAW MASSACRE, and little knowing that it will be quite some time before he or she are allowed to escape from it.

Right from the onset, THE TEXAS CHAINSAW MASSACRE subjects the viewer to disturbing, quasi-subliminal images of decayed human limbs, and a funeral monu-

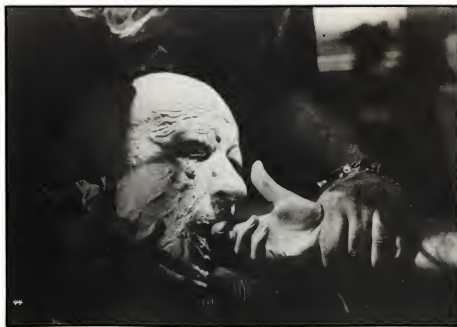
ment apparently patched together from two human corpses. The latter macabre work of art is the result of grave robbings in a little Texas graveyard - a place where Sally's grandpa is buried. But nothing is sacred and nowadays such places seem occupied not just with the dead, but odd citizens of the living as well. And what begins for Sally (Marilyn Burns) as a pleasant weekend in a VW campervan, in the company of her invalid brother Franklin (Paul A. Partain) and some friends, Pam (Teri McMinn), Kirk (William Vail) and Jerry (Allen Danziger), soon degenerates into a very bad trip indeed. Who, for instance, is the strange hitchhiker who relates grizzly details of his days at the local slaughterhouse, and whose behaviour is, to say the least, mighty peculiar? It is enough that this hitchhiker (Edwin Neal) should deliberately cut his own palm, but when he sets fire to a photograph of Franklin and then slashes his arm with a razor, he becomes a most unwelcome passenger. And what is to be made of the gas station owner (Jim Siedow), another oddball who insists that all the tanks are empty, and appears agitated that Sally and Franklin should want to visit their grandfather's deserted house? And why should the gas station owner be so adamant that the couple should try his famous

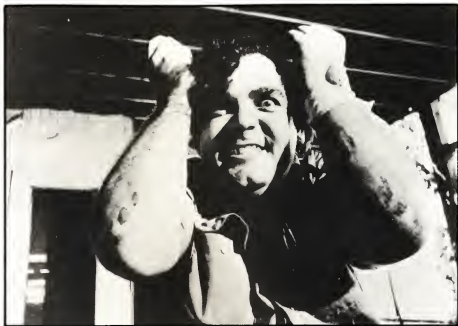
barbecue sausages?

As if these strange characters aren't trial enough, there is the sweltering heat; the horoscope which foretells nothing but unfriendly things, and a growing tension between Sally and her whining invalid brother. Things appear to look up however when the group finally reach the house where Sally and Franklin grew up, despite the fact that Franklin does get a little over excited, and happens across bizarre adornments of feather and bone.

In the meantime, Pam and Kirk are searching the vicinity for someplace to buy gas when they come across a house in the distance. Its appears empty. Kirk cautiously enters the building when he hears what he thinks is the sound of a grunting pig, instead he comes before a giant of a man wearing a butcher's apron and a leather mask. The giant man bludgeons and kills Kirk like a butcher would an ox. Pam will soon follow and meet an equally repulsive fate, skewered alive on a meethook. Condemned to a slow death, Pam spends the last minutes of life looking down on Kirk's body, watching as it is dismembered by Leatherface (Gunnar Hansen) and his chainsaw.

When his friends do not return,





Jerry decides to go and search for them. But upon finding that same deserted house, done up with human bones and residue, Jerry - like Pam and Kirk - falls victim to the leatherfaced giant. Come nightfall and, growing increasingly nervous, Sally and Franklin set out on the trail of their missing companions. Their journey is abruptly interrupted however, when Leatherface jumps out before them and brandishes a chainsaw over Franklin. Sally runs screaming, closely pursued by the killer. She appears to have shaken the killer when she reaches the gas station and the consolations of the owner. But this isn't the kind old man he might appear and, after a short struggle, Sally is knocked unconscious, gagged with a floorcloth and thrown into a sack. It won't be long before Sally discovers that she has fallen out of the frying pan and into the fire, or rather, straight into the clutches of a whole family of murderers. To her horror, Sally meets again Leatherface and the Hitchhiker, their gas station owner father - who happens to call himself the "Cook" - and their decrepid grandfather (John Dungan), a kind of living mummy confined to a wheelchair (grandfather only just manages to display any sign of vitality when the others offer him a cut on Sally's finger to suck upon). And as a

crowning nightmare, Sally passes out only to wake and find herself tied into a chair, the arms of which are indeed the ones of a human carcass. She screams, begs, implores, but the family won't let her go. They sit round the table, ready to see her fall beneath the once mighty hands of their slaughterer grandfather. But these hands are not as true as they once were - shaking as they do with the age - and the hamer attempts to bludgeon Sally with, just keeps on slipping from his fingers and to the floor. Sally escapes and leaps from a window closely pursued by the Hitchhiker, who slashes at her back with a razor, and by Leatherface, who cranks up his chainsaw once again. Sally manages to reach the road and jump onto a passing truck. The Hitchhiker will end up being smashed by a lorry, while Leatherface - crazy that he has lost his prey - whirls the chainsaw around his head. Leatherface macabre dance beneath the rising sun, this is what Sally sees as she is driven away. Slowly overcome by an insane laugh, Sally may have escaped death, but she will not escape madness.

It is this madness which scares us, because we are totally unaware of its limits or precisely where it - or Hooper - will take us. And if THE TEXAS



CHAINSAW MASSACRE is a horror film, then it is a horror film because of this madness. It is the madness of a family of killers who live among bones and corpses, a family for whom humans and animals are but cattle to be slaughtered, and a family who just might be cannibals (afterall, though it might not be mentioned or shown outright, everything in the movie points to cannibalism). This is a madness of Leatherface, he whose only line of conversation is a series of gruntings sounds; of the Hitchhiker who, like some overgrown child, taunts and plays with his victim; and of the Cook who, despite an apparent reluctance to kill, manages to come across as being the most sadistic of the bunch. For sure, this is a family who live in a world far removed from that of reality, despite that their justification for killing would seem so natural : they kill because it is their job.

There is a madness of the victims, too. For them, madness is the only other option next to death; Sally might physically escape the killer, but her mind remains fast in a world of too much horror. And Hooper appears to take pleasure in relating in detail Sally's descent into madness. He shows Sally screaming and begging and - by way of swift close-ups of her face - doubting her own

senses : we see Sally's eye seemingly escape its socket and, together with scenes shot from unusual parts of the set, we are party to Sally's growing dementia. The audience is at the edge with Hooper's unusual camera work which, a bit like our nerves, appears to be having difficulty in controlling itself. Then there are the bizarre noises on the soundtrack, and the screamings which almost never stop during the movie's last half hour. All of this goes to make us question our own sanity, and whether we have gone out our mind or not. The audience is reduced to imagining sequences and details that don't actually exist, such as the meethook which penetrates Pam's back. Hooper plays cat and mouse with us; we come to wish Sally's death if only to provide an end to the screaming. Maybe with this, our senses would be allowed to relax a little.

And as if trying to rape our very soul, Hooper won't for a moment let lose his grip on us. From the very first images, the audience unknown enters into an insane world which will crush them little by little. For instance, there is the abrasive relationship between Sally and her brother, and Franklin himself, pissing into a can while telling his friends how cattle would be killed at a slaughterhouse; there are the photographs





of dismembered animals which the Hitchhiker displays before going on to explain his head-cheese recipe; the hen locked in its tiny cage; the close-ups of Leatherface; Sally gagged with an old floorcloth and bound to a human chair; Grandpa being little more than a living mummy; murder victims who have reflex convulsions after death - all these things, all these realistic and filthy details are parts of a puzzle which exist for the sole purpose of making reason vacillate. Even the humour of this movie is not what it should be, but rather dark and bleak. Take for instance, the Cook who is careful to save electricity, or bowls to Leatherface not to damage the front door as he slams into it chasing Sally. If the audience consents to laugh, then it is a nervous laughter.

In order to trap the viewer, Hooper emphasizes the realism of the film: the opening text, the radio announcing nothing but sordid news, the grainy look of the film and the washed-out colours themselves, almost make us believe that we are in fact, not watching a motion picture but some peculiar documentary. Prisoners of this reality, we are susceptible and therefore more vulnerable, when this reality distorts into madness, and the multiple faces of THE TEXAS CHAINSAW MASSACRE takes

hold of what could easily have been just another horror film, and changes it into a terrifying and fascinating kaleidoscope.

THE TEXAS CHAINSAW MASSACRE is a little more elaborate than it first appears. It is at once violent, grotesque and hysterical as opposed to being merely a gory. This in effect leads the viewer to imagine more than he effectively sees. Tobe Hooper's strength lies in his ability to manipulate the unconscious, while still remaining true to a traditional dramatic progression - a progression typical of the horror film in general. True to form, the film introduces its potential victims, then has them meet several disturbing characters, and has them make some gruesome discoveries... right up until the first murder which, when it comes, comes brutal and shocking. From here on in, the door is open on an undefined world, and a world incompatible with time or logic.

THE TEXAS CHAINSAW MASSACRE is less a gore story than it is a weird tale; why else for instance should such importance be placed on apparently trivial things such as the stars, with repeated shots of the moon and the sun, or on emphasizing the negative aspects of the victims' horoscopes? Or for that matter, the Hitchhiker who mutilates

himself, burns the photograph of Franklin and stains the van with his own blood? And of course, what of those feathers and bones and limbs decorating the killers' house? All of these things may mean little individually, but together they insinuate much in their collective esotericism. And here lies a major part of THE TEXAS CHAINSAW MASSACRE's impact, that of Hooper's determination to affirm nothing clearly.

As uncertainty begins to open the viewer's mind, the director manages to crawl in and manhandle it at will - in much the same way as he would his actors during the filming of the movie, subjecting them as he did to an increasingly strained atmosphere, the stifling heat of the locations, and indeed the often unbearable stench of bones and rotting meat. Violence. Hysteria. Madness. Hooper wanted these factors to play a part during the shooting so that they would be in evidence in the finished picture. The world created is not only on the screen, but goes beyond the limits of the visual to become almost palpable. This is why, when time is decided ripe for THE TEXAS CHAINSAW MASSACRE's first sequel, the producers head straight back to Hooper. And whatever reasons he may have had for agreeing to the project, the decision has to be applauded.

After all, isn't Hooper the only man who can unlock this world which belongs to him and him alone?

And it is a world into which Hooper will introduce us once again, thirteen years later. On a road of Texas, a couple of loud-mouthed yuppies are out riding in their brand new Mercedes when they are carved up by a maniac with a chainsaw. It just so happens that the victims were live on a local radio station phone-in show at the time, and the massacre has been recorded for by local DJ, Stretch (Caroline Williams). Lefty Enright (Dennis Hooper) - the uncle of Sally and Franklin - has been scouring Texas for the crazed killers for years; he gets Stretch to play the tape of the massacre on the airwaves as a ruse to drag the chainsaw killers out of hiding. It works, and the radio station is besieged by Chop-Top (Bill Moseley) and Leatherface (Bill Johnson). L.G. (Lou Perry), an employee at the station is killed by the raving Chop-Top, while Leatherface heads after Stretch. But, butcher though he may be, Leatherface is taken aback by Stretch's sexuality and decides to leave her alive. The killer brothers leave the radio station with the body of L.G., after all the Cook certainly could use all the quality he can get, particularly now that his





chilli con carne is renowned throughout the area. Stretch, quite by accident, finds herself in the killer's lair: a deserted amusement park. Later, Lefty will follow, armed with no less than three chainsaws and a festering determination to avenge his nephew's death. Both Stretch and Lefty are about to enter a hell wherein madness stands as the only exit.

Once again we speak of madness, but Hooper is not mad; he knows full well what he does. If he had managed to make a great movie of implied horror in the seventies, then the eighties were, to be a time of realization of those images: Hooper would not be fooled into the mistake of using the same formula and making the same movie twice. This time, rather than try to enter into the viewer's mind, he strikes first with visual impact. As the modern audience has come to expect hard images, there is no longer any time to be spent on ellipsis and imagination: the world of THE TEXAS CHAINSAW MASSACRE has already been created, now it can only be developed.

Again the viewer finds himself in a crazy world, where grotesque and hysterical violence walk hand in hand. Here, a deserted funnyland becomes a kind of Dante's inferno, human skeletons are transformed into lamps, and

walls vomit guts. This is a place where we duel with chainsaws, and we whistle as we play the flesh from victims. This is a place where people are killed for chilli con carne. Neither does Hooper care much for a healthy mind in a healthy body; each one of his characters is more crazy than the last. Even if Lefty comes along as a Mister Right trying to save the day and wipe out the chainsaw family, we see him almost ecstatic before his own little battalion of chainsaws, and then testing them like a man possessed. Furthermore, when Lefty makes his way toward the amusement park with his array of chainsaws, bawling out to God, we know then that there is something definitely rotten in Texas's kingdom. And when Stretch herself should become mad - whirling a chainsaw around her head, just like Leatherface at the end of the first movie - it certainly comes as little surprise.

We know we are on familiar ground when Hooper gives an encouraging nod, as if to say that we are also members of the family. Like its predecessor, THE TEXAS CHAINSAW MASSACRE 2 begins with a quasi-documentary monologue. It also has Cook bawling out to his clumsy sons; Chop-Top, just like the Hitchhiker before him, is seen slashing himself with a razor;



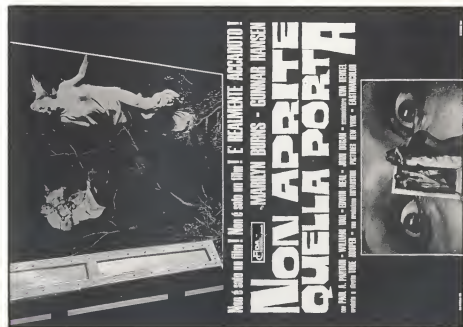
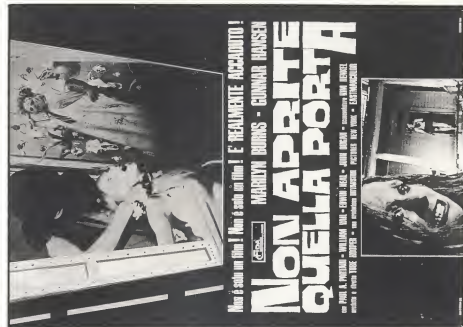
Lefty comes across Franklin's skeleton in a wheelchair; there is even a dining room sequence in which Grandpa (Ken Evert) fails miserably to strike the intended prey. Tobe Hooper knows full well that he cannot surprise us with characters that we already know, so he instead emphasizes them. Relationships between the members of the family are made considerably more definite. When Leatherface falls in love, his father is annoyed and his brother mocks him; he is made to choose between "sex and saw" and of course "saw is family". Any suspicions the viewer may have had in the first part are confirmed here. Now there is no longer any shadow of a doubt as to whether the family are cannibals - even allusions that the family borders on some kind of pagan cult are exposed: look at the shrine in which Grandma's corpse is displayed and adored like the Chainsaw God itself!

Paradoxically, the family's ties to society are now in greater evidence, if certainly no less anarchistic: Chop-Top creates his own Vietnam war over again, Cook complains about inflating prices, heavy taxes and politicians (he even attempts to buy Lefty, thinking that he is a competitor in the food business), while Leatherface feels the pain of love just like some acned teenager. But the criticism of modern society is not

Hooper's goal: Hooper is not taking the social stance of a Wes Craven and so these details in THE TEXAS CHAINSAW MASSACRE 2 are more hyperbole than they are fact. Hooper prefers to create a different society to the one that already exists, the kind of society in which Hooper takes pleasure in supplying the killer with yuppies to slaughter. This is Hooper with a bone to pick, not some show of social ideology.

In his quaint and grotesque delirium, Hooper doesn't forget that his world is a place of our nightmares, too. Hooper knows that he is directing a sequel and that can't hope to shock an audience in the same manner he did thirteen years ago. The moviegoer of the eighties has seen the limits of graphic horror been eroded and overstepped. Hooper knows this and keeps a trick up his camera. Rather than simply being content to twist our minds, the director pushes shocking images into our face. Hysteria is a play here, as Chop-Top tears away and picks at the skin surrounding the metal plate embedded into his head, or striking again and again at L.G. with his hammer while Leatherface attempts to rape Stretch with his chainsaw. Or Leatherface again, cutting from L.G.'s a face mask which he offers to his beloved before inviting her to dance. Or,





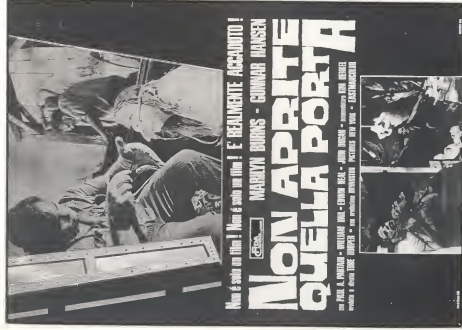


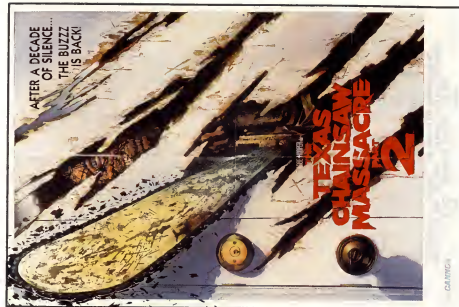




Tobe Hoopers Meisterwerk  
des totalen Horrors







Stretch crying as she attempts to put the mask of tissue onto the face, while the hacked-up body of L.G. lies nearby. Or the climax wherein our heroine is slashed by Chop-Top's razor while trying, half screaming, half begging, to start Grandma's chainsaw. All these scenes, in which the humour has become so black there is nothing but atrocity left, become all the more shocking when comparisons are made to the sublimities of the first movie. Certainly in the context of THE TEXAS CHAINSAW MASSACRE these scenes would have been unbearable. Hooper seems to be warning us now to "Take care, I have already made the horror film prototype; I

have been good but I can give more..."

And, after watching both Texas Chainsaw Massacres, we can only be inclined to believe and encourage him. Indeed, after having put his name to one masterpiece, and to the best sequel possible, we have no choice but to believe him. Leatherface, Chop-Top, the Cook, the Hitchhiker and Grandpa are Hooper's family, madness his universe. He is the only person to enable us to enter it with such an intensity, everyone will be conviced of this after seeing the illegitimate LEATHERFACE: TEXAS CHAINSAW MASSACRE III.

## NOTES

Like Alfred Hitchcock's PSYCHO (1960) and Jeff Gillen & Alan Ormsby's DERANGED (1974), THE TEXAS CHAINSAW MASSACRE was inspired by the criminal life of Ed Gein who, in a rural Wisconsin, murdered and robbed graves, ate the flesh of his subjects and used their skin and bones as ornaments for his home. This true story terrified young Hooper, planting the seed for THE TEXAS CHAINSAW MASSACRE. With friend Kim Henkel, Hooper worked on the screenplay for six weeks. By the time, he was thirty years old, he had already acquired a reputation in Texas with his short documentaries and the feature EGGSHELLS - an arty film about the end of the peace movement - for which he won an award at the Atlanta film festival.

Most of Hooper's friends and associates on the TEXAS CHAINSAW MASSACRE venture were students or recent graduates of the University of Texas in Austin. Thanks to his reputation, Hooper was able to raise enough funds, with most of the members of the group also agreeing to make a financial investment to assist in production. With his modest budget, helped by Jay Parsley who accepted to co-produce the movie for \$60,000, Henkel and Hooper formed Vortex. Each actor and technician taking part in the production was persuaded to work for Vortex free, awaiting the sale of the movie for any payment or profit.

On July 15, 1973, shooting began in an isolated farmhouse on Quick Hill Road, just outside the tiny town of Round Rock. The actual inhabitants of the farmhouse remained during shooting, but were confined to a small part of the property. Robert A. Burns, the art director (later destined to become director of such horror films as MONGREL -1982 -), used a huge number of animal bones and remains for the oppressing decoration of the house. Unfortunately, it was a particularly hot summer and the resulting stench was close to unbearable. Most of the cast and crew were demoralized by such awful conditions, and tension between the participants soon became obvious : everyone involved began to take a dislike to each other, resulting in an atmosphere which, in Hooper's words, "was very substantial for the film's credibility".

Shot in 16mm during thirty-two harassing days and for a total budget of \$140,000, THE TEXAS CHAINSAW MASSACRE then entered the second phase of its story - and certainly a more frustrating phase for its creators. Hooper and Henkel approached several major companies with their movie and only Columbia was interested but their offer was ridiculous. Finally, a little distribution company by the name of Bryanston bought the movie for \$225,000 with an offer of 35% of the profits. Hooper and Henkel were delighted... but not for long : Bryanston Pictures disappeared in 1976, leaving the producers astronomically out of pocket. Having already sold the picture to about eighty countries worldwide, the estimated profits for Bryanston were close to \$20 million. Neither Hooper and Henkel, nor any of the actors and technicians received any royalties. It was in fact to be a considerable number of years later, when Wizard acquired the video rights for \$200,000 - the highest price ever paid for an independent picture - that the filmmakers would finally get some of their money back.

In many countries, THE TEXAS CHAINSAW MASSACRE set its distributors a problem. In France, for instance, the movie was initially bought by AlciFrance who were unsuccessful in releasing it. It was later picked up by René Chateau who persevered for years before finally managing a release; the French censors of the time was as stupid as those presently reigning today in Great Britain and Germany : even after a dozen cuts and the sweetening of the soundtrack - this itself thought to be too "violent" - the movie still wasn't granted a release. Due to a change of government however, the movie was finally released in France in 1981, in its glorious uncut form. After an initial release in video in Great Britain, THE TEXAS CHAINSAW MASSACRE remains for the most part unobtainable now, and in Germany, after originally playing the theatres, it has since been removed from distribution.

The picture has gained some respectability however, thanks partially to the Museum of Modern Art in New York City, who accepted Tobe Hooper's film as part of their permanent collection. THE TEXAS CHAINSAW MASSACRE was screened at the Avoriaz festival in 1976. No







Great Prize was awarded this particular year, due to the fact that certain squeamish members of the jury didn't want to give any distinction to such a film; they finally awarded Hooper's movie the Jury's Special Prize. Screened during the Director's Fortnight at the 1975 Cannes festival, the film also won this year the Gold Palm at the Trieste festival and the Great Prize at the 1976 Antwerp festival.

The shooting of the sequel some years later was quite a different story, of course. The problems and limits of *THE TEXAS CHAINSAW MASSACRE 2* were down to the producers and the budget of \$4.7 million. Unable to get the same cast as the first film (only Jim Siedow as the "Cook" returns for the sequel) and handicapped by Cannon's desiderata for an "R" rating, Hooper - who never took easily to the interferences of producers, anyway - was sadly prevented from reaching his goals. Even more, Cannon absolutely insisted that the movie be ready for a Summer 1986 release. Shooting began with an unfinished screenplay by L.M. Kit Carson (better known as the writer for Wim Wender's *PARIS, TEXAS*); a strange choice as Carson - long time friend of Hooper's - held no interest in horror films whatsoever, and was even said to be unable to sit through *THE TEXAS CHAINSAW MASSACRE* to the end, because of its violent nature... Despite these facts and the obtrusive absence for the fans of Gunnar Hansen as Leatherface (due to the hesitations of the actor himself), Hooper, with the assistance of Tom Savini, rather brilliantly surmounted the challenge, as we know...

Finally released in the U.S.A. without certification, the sequel unfortunately suffers from many cuts imposed by Menahem Golan and Yoram Globus. *THE TEXAS CHAINSAW MASSACRE 2* remains forbidden on video or in theatres in Germany and Great Britain, and while the movie might not pose distributors of other countries a problem, the complete and uncut version is still unavailable.

## Who will survive and what will be left of them?

This is the first contact I had : ten short words etched into the poster of a peculiar masked man. If the ten words in themselves weren't enough to instil a certain dread - and they were - then the words together with the image of that masked man certainly did, or rather, the thought of what he might be about to do with that chainsaw and that screaming woman did. The poster was for the movie *THE TEXAS CHAINSAW MASSACRE*, and it prompted the onlooker to imagine the most brutal and heinous things possible were happening or about to happen. Similarly, the movie itself would also prove to be a masterpiece of promise and threat. This we know from all the ridiculous bad-press and unfounded accusations that were levelled at the film upon its original release, and which keeps it out of so many cinemas around the world,

even today. In most cases, it seemed that the people who were trashing THE TEXAS CHAINSAW MASSACRE had actually sat through an entirely different picture altogether; after all, was this the "pornographically violent" movie that one British reporter claimed it to be in December of 1976?

Certainly, the implication of violence is there but THE TEXAS CHAINSAW MASSACRE shows admirable restraint when anything untoward does take place, often averting its gaze and leaving the viewer to contemplate the whirring sound of a chainsaw (one promotional gimmick for the movie accentuated the premise, giving potential cinema-goers the opportunity to ring a "special message" telephone number, upon which a warning would be relayed with the ominous sounds of a chainsaw whirring in the background!). Fortunately, much of the initial shock has subsided and sanity returned: Tobe Hooper's movie is now regarded as the classic it really is, with critics falling over themselves in search of the subtexts and meanings required of a cult movie. One particularly astute individual even claimed THE TEXAS CHAINSAW MASSACRE to be a comment on unemployment, with the Leatherface family being the real victims - even since the local slaughterhouse closed down and they lost their job, that is...

For the most part, THE TEXAS CHAINSAW MASSACRE 2 seems to be a total negative of the first movie. If the first movie was full of psychological implication, then the second is the manifestation of that implication; if the first movie hid a dry nervous grin behind a hand, then the second laughed out long and hard and loud; if the first movie allowed only the slightest of insights into the crazy family of Leatherface, then the second brought them out into the open and showed that they liked rock music, good food, even craved companionship just like regular families (though they were still crazy for all that). Yes, if the original TEXAS CHAINSAW MASSACRE was wrought with a dark and troubling intensity, then part 2 is a laughing clown with a knife poised behind its back: it might make you laugh but it gets you in the end, regardless. How else could Hooper have gotten away with the cartoon-like atrocity of Chop-Top repeatedly pummeling L.G.'s head with a hammer, for instance, if he hadn't already established Chop-Top as a comicbook madman in the first place? Or for that matter, could Hooper have gotten away with the daunting sexual implications for Stretch as Leatherface substitutes his penis for a chainsaw, if Hooper hadn't already decided - rather mockingly - that Leatherface should be unable to get his "chainsaw started"?

THE TEXAS CHAINSAW MASSACRE 2 does have its flaws. On its own, it seems a little lost and something akin to a punchline without a joke. Couple it with the first movie however, and the joke suddenly makes a whole lot more sense...

David Kerekes





## CREDITS

a Vortex/Henkel/Hooper production  
a film by Tobe Hooper  
THE TEXAS CHAINSAW MASSACRE

### cast

Marilyn Burns	(Sally)
Allen Danziger	(Jerry)
Paul A. Partain	(Franklin)
William Vail	(Kirk)
Teri McMinn	(Pam)
Edwin Neal	(Hitchhiker)
Jim Siedow	(Old Man)
Gunnar Hansen	(Leatherface)
John Dugan	(Grandfather)
Robert Courtin	(Window Washer)
William Creamer	(Bearded Man)
John Henry Faulk	(Storyteller)
Jerry Green	(Cowboy)
Ed Guinn	(Cattle Truck Driver)
Joe Bill Hogan	(Drunk)
Perry Lorenz	(Pick Up Driver)

editors Sallye Richardson, Larry Carroll, cinematographer Daniel Pearl, production manager Ronald Bozman, executive producer Jay Parsley, story & screenplay Kim Henkel and Tobe Hooper, producer/director Tobe Hooper, music score Tobe Hooper, Wayne Bell, narration John Larroquette, assistant director Sallye Richardson, lighting Lynn Lochwood, assistant cameraman Lou Perryman, location sound recording Ted Nicolaou, post production sound/boom man Wayne Bell, art director Robert A. Burns, grandfather's makeup W.E. Barnes, sound mix Todd/Ao, dubbing mixer Buzz Knudson, Jay Harding, titles, opticals & prints CFI, makeup Dorothy Pearl, camera assistant J. Michael McClary, key grip Linn Scherwitz, script girl Mary Church, additional photography Tobe Hooper, rerecording Paul Harrison, grip Rod Ponton, stunt driver Perry Lorenz, stunts Mary Church, associate producers Kim Henkel, Richard Saenz, production assistants Ray Spaw, Robert Pustejovski, N.C. Parsley, Sally Nicolaou, Paulette Gochmour, Paula Eaton, Charlie Loving, Jerry Belinoski, Jim Crow, David Spaw, George Baetz, Tom Foote.

"Fool For A Blonde"  
"Waco", "Glad Hand"

Roger Bartlett & Friends  
Timberline Rose (recorded at  
Hill on the Moon, Austin, Tx.  
Engineer: Jim Inmon)

"Daddy's Sick Again"  
"Misty Hours of Daylight"  
"Feria de las Flores"  
"Poco a Poco No"

Arkey Blue  
Los Cyclones

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original running time : 84'  
released in the USA through Bryanston Pictures  
filmed in Round Rock, Texas, USA.

The Cannon Group, Inc presents  
a Golan-Globus production  
of a Tobe Hooper film  
**THE TEXAS CHAINSAW MASSACRE 2**  
(selected credits)

starring  
Dennis Hopper (Lieutenant "Lefty" Enright)  
Caroline Williams (Vanita "Stretch" Brock)  
also starring  
Jim Siedow (Cook)  
Bill Moseley (Chop-Top)  
Bill Johnson (Leatherface)

Ken Evert (Grandpa)  
Harlan Jordan (Patrolman)  
Kirk Sisco (Detective)  
James N. Harrell (Cut Rite Manager)  
Lou Perry (L.G. McPeters)  
Barry Kinyon (Mercedes Driver)  
Chris Douridas (Gunner)  
Judy Kelly (Gourmey Yuppette)  
John Martin Ivey (Yuppie)  
Kinky Friedman (Sports Anchorman)  
Wirt Cain (Anchorman)  
Dan Jenkins (T.V. Commentator)  
Joe Bob Briggs (Gonzo Moviegoer)

special makeup effects by Tom Savini  
costume designer Carin Hooper  
music by Tobe Hooper and Jerry Lambert  
unit production manager Henry Kline  
first assistant director Richard Espinoza  
second assistant director Mark Lyon  
production designer Cary White  
director of photography Richard Kooris  
edited by Alain Jakubowicz  
assistant producer L.M. Kit Carson  
co-producer Tobe Hooper  
executive producers Henry Holmes  
and James Jorgensen

written by L.M. Kit Carson  
produced by Menahem Golan  
and Yoram Globus  
Tobe Hooper

directed by Rony Yacov  
executive Robert MacDonald  
in charge of production and Bonnie Pietila  
Los Angeles casting Pat Orseth  
Austin casting "The Texas Chainsaw Massacre"  
based on the motion picture

© MCMLXXXVI by Cannon Film, Inc. and Cannon International B.V.

original running time : 101'  
released in the USA through Cannon Releasing Corporation  
filmed in Austin, Bastrop, County of Belton, Texas, USA.







## PRESS REVIEW

### THE TEXAS CHAINSAW MASSACRE

Massacre is an amazingly un-bloody film very badly handled (...) The film has ineffective special effects; no audience involvement with the non-characters; no tension; very little gore (...) Avoid THE TEXAS CHAINSAW MASSACRE like a plague.

John Fleming, "The House of Horror", 1976.

The film is above all and else, extremely well made, and it is this that gives its story (...) its undoubted visceral power and lifts it above the level of so many of its rivals in the low-budget schlock-horror stakes (...) In fact Hooper, like Fritz Lang knows exactly what not to show, and realizes that much of the power of horror lies in suggestion rather than overt gore.

Phil Hardy, "The Aurum Film Encyclopedia - Horror", 1985.

What director Tobe Hooper was concerned with, however, was the creation of a grotesque environment of unparalleled monstrosity, and in that he succeeded 100%.

John McCarty, "Cinefantastique", 1975.

This production is indistinguishable from the execrable movies of William Girdler or Andy Milligan : a non-existent and botched-up screenplay, awful photography, an unbearable cast and an accumulation of horrific effects. This kind of movie is reprehensible insofar as it has similar characteristics to that of a documentary on Dachau or Auschwitz, but without any justification (...) After the first double murder, we no longer feel interest in a movie void of any new ideas (...) THE TEXAS CHAINSAW MASSACRE is no more interesting than the usual American productions made over a weekend.

Alain Schlockoff, "Cinema d'Aujourd'hui" / "L'Ecran Fantastique", 1975.

This is not, contrary to what some narrow minds might want us to think, an incitement for people with precarious psychological poise to imitate what is happening on the screen. This is - exaggerated by Tobe Hooper's narrative style - a show of our innermost fear : the fear we feel before the mysteries of our mind.

Gilles Gressard, "Mad Movies", 1980.

Chainsaw captures the syntax and structure of a nightmare with astonishing fidelity (...) What makes Chainsaw interesting is that since we are watching it with our eyes open, it's a nightmare from which we can't wake up.

Michael Goodwin, "The Village Voice", 1976.

The picture is extremely well acted and crafted for a low-budget film. Danny Peary, "Cult Movies", 1982.

Chainsaw has been subjected to criticism over the years that it is little more than "a repulsive gore film", a criticism not the justified by the film itself, which, unlike many films of its type, is remarkably free of bloody effects.

John McCarty, "Psychos", 1986.

Strictly an exercise in exploitation but done with such a sense of grotesque style that it has become a cult classic in American Grand Guignol.

John Stanley, "Revenge of the Creature Features Movie Guide", 1988.

The Texas Chainsaw Massacre is the ultimate funhouse picture. It worms its way underneath almost every defense and rattles the viewer. One is left in much the same state caused by a ride on a magnificent roller-coaster. One can admire it for its construction, respect it for its ability to thrill, and just be glad it's over.

Richard Meyers, "For One Week Only", 1983.

## THE TEXAS CHAINSAW MASSACRE 2

Hooper still manages some really inspired moments in a film that does take a nosedive during the last reel.

Chas. Balum, "The Deep Red Horror Handbook", 1989.

After a series of interesting but generally disappointed films, Tobe Hooper returns to the fertile ground that first made his name and comes up a winner with this amazingly vicious and "sick" sequel (...). Frequently very funny (in an unwholesome fashion), often disturbing, always good to look at (...) the film's only real failing is that it may go too far - even for hardcore splatter fans.

Ken Hanke, "The Official Splatter Movie Guide", 1989.

A successful sequel... thanks to a bewildering screenplay.

Marc Toullec, "Mad Movies", 1980.

Gory, not for the squeamish, but the satire makes it a must-see.

John Stanley, "Revenge of the Creature Features Movie Guide", 1988.

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